

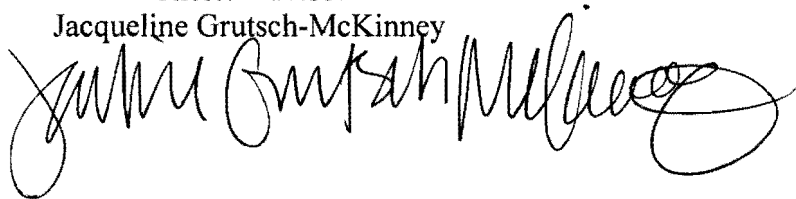
**Visual Literacy Unit:
How Do Pictures Affect the Meaning of a Text?**

An Honors Thesis (HONRS 499)

by

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A handwritten signature in black ink, appearing to read 'Jacqueline Grutsch-McKinney', with a large, stylized flourish at the end.

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Abstract

Students interact with a variety of texts each day, most of which contain visual as well as written information. TV, movies, video games, magazines, ads—all are a part of their daily lives. Students are seldom taught how to read these images, however, and can easily miss messages that are being sent to them. This unit will help eleventh-grade general English students understand those visual texts by analyzing how they interact with written text.

By observing how professional graphic novels, websites, and advertisements utilize visual text, students will prepare for writing their own short graphic novels in groups. Workshops geared toward research methods, narrative storytelling, illustrative design, storyboarding, and advertising will give students hands-on experience in using visual texts to convey meaning. This unit gives students professional examples and firsthand experience with texts that combine both visual and written elements, supplying the knowledge they need to understand and interpret the variety of texts they come into contact with outside of the classroom.

Acknowledgements

I am indebted to Jacqueline Grutsch-McKinney, my advisor in constructing this thesis. Her guidance focused my work and developed a unit that my fellow educators can utilize.

Dr. Pamela Hartman and Dr. Kenan Metzger provided the groundwork for this thesis by using their classrooms to show me how to use creativity and forethought to formulate lessons.

Dr. John Dale and Ms. Karen Kessler imparted the importance of collaboration to me, which has influenced my philosophy of education and classroom structure.

Visual Literacy Unit Objectives

The student will be able to...

1. Analyze & discuss the visual messages being sent to him or her.
2. Use the basic elements of a narrative to write a story arc.
3. Use the basic elements of design to compose an image.
4. Work civilly & efficiently with fellow students.
5. Find resources that are both informative & credible.
6. Analyze & discuss filmmakers' use of basic film elements.
7. Use vivid imagery in a short written work.
8. Create & publish a webpage.

Rationale

Teaching Visual Literacy

Visual texts are becoming an increasingly important part of twenty-first century media. Television shows, video games, and magazines have only gained popularity, and even comic books (graphic novels) can find a growing audience among adults and students. “When defining what it means to be literate in today’s society,” says educator Tony Stead, “it is necessary to include working with visual texts” (150). People who lack the ability to analyze visuals are unable to fully understand the messages being sent to them. This can result in viewers unable to detect bias in an advertisement or overlooking an oil painting’s artistic statements. Regrettably, students “appear ill-equipped to extract, process, and synthesize knowledge from visual sources largely because of a lack of demonstrations and learning experiences” (150). The duty of providing these learning experiences falls to educators. Students must become intelligent when processing visual as well as written texts, and “attaining visual literacy is the necessary first step in acquiring visual intelligence” (Burmark v). This unit, designed for eleventh-grade general English students, will examine the benefits of teaching visual literacy, as well as effective methods to do so.

• Building Analytical Skills

Visual literacy builds students’ ability to analyze a text and think critically. Douglas D. Alder, an educator who used both written and visual texts to spark class discussion, found that his students “participated in analytical inquiry quite naturally” (345). Utilizing images helps a teacher appeal to multiple learning styles, making study easier for visual as well as auditory learners. Subject matter “is more firmly internalized by the students than if one had used an expository approach” (346). By combining class discussion with visuals and workshop activities, this unit gives students the chance to learn through kinesthetics as well. Students have an even greater opportunity to learn. What makes visuals a particularly good source for building analytical skills is the fact that “pictures and print are both meant to be looked at with the eye as well as with the mind. ... We must take someone else’s recorded experiences, feelings, imagination, and thoughts, expressed through an art medium or through printed words, and understand them in light of our own personal feelings and knowledge” (Cowen 55). Visual and written texts are both the products of creative minds, often reflecting the context of the society in which they are made. Both employ systems of symbols and artistic devices. Learning about and studying the elements of a visual text can provide students with the same challenge of analyzing a written one.

• Increasing Verbal Ability

Strengthening students’ understanding of visuals can in turn augment their comfort with words. Joan M. Platt writes, “a teacher whose students have difficulties in verbal expression may find that visual language can develop and expand their verbal skills” (18). Students who are uncomfortable with reading and have trouble in class discussions about written texts often have an easier time talking about visual ones. Incorporating images into class instruction “gets away from the normal dominance of reading and may liberate [non-readers’] suppressed desire to contribute [to class discussions]” (Alder 346).

This unit not only asks students to discuss visual texts, but to write about them as well. Students also study texts that combine written and visual components. Graphic novels, magazine advertisements, and other texts of this sort prove a level starting ground for readers of all competencies.

- **Engaging Students**

School work that challenges students to grow as critical thinkers is a boon to students' future selves, but can prove taxing in the present. Teachers must remember that “a demanding study of a complex skill such as reading needs a variety of activities to make the task enjoyable” (Cowen 56). The more academic a curriculum becomes, the more it needs to implement engaging activities and materials to interest students. Teachers must engineer their lessons “to take advantage of the way kids entertain themselves today, to employ those same media and the thinking habits they foster for the betterment of student learning” (Burmark 3). This unit seeks to engage students by concentrating on texts that integrate visual and written language. Graphic novels like Here Is Greenwood and Bone, which students examine in this unit, are geared toward young adults and cast teenagers as central characters.

While graphic novels capitalize on students' fascination with pictures, even small amounts of visuals can help students engage with a text. Lynell Burmark describes a study that “reported findings from 55 experiments comparing learning from illustrated text versus text alone” (10). Researchers discovered “that illustrations contributed to reader interest and enjoyment, affected attitudes and emotions, and provided spatial information that was difficult to express in words” (10). Pictures not only increased students' interest in the texts they read, but also helped them perform better academically. “Groups using illustrated texts performed 36 percent better than groups using text alone” (10). Visuals explain information in a unique way that written text cannot; in some cases, that unique explanation is the one that a student understands best.

Another study by Evelyn Arizpe and Morag Styles had grade school children discuss the visual content of specific picture books with researchers in a controlled environment. “The rigour of the analysis and the amount of time devoted to considering a single picture book appeared to surprise the children,” recounts Arizpe, “but they also seemed to enjoy rising to the challenge” (11). Even though the researchers asked children to use critical thinking and carefully examine the picture books, the children stayed at their difficult task because it was enjoyable. The experience proved stimulating enough that participants “were eager to contribute” during a “group discussion at the end of the day” over the same picture book (11). This unit uses a similar method of individual examination of a text followed by group discussion.

- **Implementing Effective Teaching Techniques**

Educators have developed numerous strategies for effectively integrating visual literacy in the classroom. A common method is to use pictures to prompt class discussion by asking questions about them (Alder 345). This unit's opening activity uses an excerpt from Bone to prompt a short discussion of storytelling. Educators have found another effective strategy in guided discussion of pictures followed by students considering “what

they would add to a particular visual or how they would rearrange its content to communicate additional specific information” (Platt 21). This unit includes a workshop on advertising that follows a similar structure. Students examine a series of advertisements and share with a small group what messages they think the ads are trying to send. The students use their discussion as a basis to create their own advertisements. Having students create their own visual texts is a technique that has worked for many teachers. One method called “Image-Making offers children concrete tools for thinking through and designing stories. While the children delight in the stunning visuals they create, they use visual and kinesthetic modes of thinking as they create a story” (Rasinski 86). This unit has several workshops in which students create concept artwork for a short graphic novel. This concept work serves a similar purpose as the Image-Making, letting students play with ways to visually represent the places, characters, and themes of the story they will write.

The strongest lessons in visual literacy are ones that layer multiple skills and subjects into the activities. Educators use visual literacy to teach “point of view, angle, intensity, [and] skills of organization and supervision” (Platt 19). This unit addresses the first three items during class discussion and the last in a culminating activity in which groups collaborate to create their own short graphic novels. Teachers must remember that “the tools of visual literacy must be integrated into the lives of students along with the more traditional teaching tools” such as written text, lecture, and discussion (Platt 25). This unit uses not only graphic novels and short comics, but the script to Casablanca, interactive lecture, and discussion to tie the lessons back to conventional academics. Even supporters of visual literacy in the classroom say that mode of learning must be “combined with existing instructional programs, or...used to support the body of knowledge that teachers want to convey” (Platt 25). This unit explores visual literacy’s importance to students, but also uses visuals as a tool to teach narrative storytelling, prewriting, critical thinking, group collaboration, and text analysis.

Centering on the Student

This unit places a heavy emphasis on collaboration and student-centered learning. Lessons often draw from students’ prior knowledge because “...new learning always is a continuation or expansion of learning already possessed by the learner” (Hutchinson 236). This approach lets students act as a valuable source of knowledge in the classroom, working in conjunction with the teacher to reach an understanding of new material.

• Encouraging Student Growth

Students in eleventh grade have amassed experience in and outside of school that, when students are given the opportunity to share, can enhance the learning experience beyond what the educator can provide through lecture. The teacher is essential in establishing an environment that provides information for students to build on. The teacher supplies the groundwork, but the students are the ones “forming their own boundaries and creating their own limits,” and thusly learning to “project and organize their own thoughts” (Platt 15). Alder found during one of his social studies units that “without the teacher’s comments [students] can infer kinship systems, economic stages, beliefs, and values

[from pictures of traditional peoples]" (345). His students took what they had learned from texts in class and sophisticatedly applied that knowledge to the visuals he presented.

- **Implementing Effective Collaboration Techniques**

Creating the right environment for student-centered learning is a task that takes dedication from teachers. Educators must tailor their lessons to fit not only the material and standards they teach, but also the students. Teachers adapt units and lessons from one class to another, accenting activities that will benefit each group of students and toning down activities that prove mismatched. Students often have difficulty with collaborative learning at first—they are used to the teacher assuming the role of the sole source of knowledge in the class. When offering students a chance to contribute, teachers should “endure silence if necessary” (Alder 345). Being patient and waiting for students to realize their opportunity will result in a richer learning experience. Students may offer only surface-level answers to questions at first, but “soon...move from the obvious answers to inferred ones” (Alder 345). Visual literacy can be especially helpful in establishing a student-centered classroom. “Individual work with visual material can enable all students to design and carry out their own projects, from their own points of view” (Platt 15). This unit allows students creative freedom in making their short graphic novels, providing the work stays appropriate for school.

Studying Graphic Novels

Graphic novels are works “composed of pictures and words whose intimate interaction creates layers of meaning, open to different interpretations and which have the potential to arouse their readers to reflect on the act of reading itself” (Arizpe 22). They provide an engaging and intellectual medium for studying English.

- **Canonizing Comics**

Graphic novels and other comics have endured the stigma of “light reading” for decades. While some works have earned their spot at the low end of the literary spectrum, others show themselves to be worthy of a higher ranking. “Comic books and comic strips interact extensively with other forms of literature” such as Sherlock Holmes and American folk tales (Flood 586). Bone’s title character totes a copy of Moby Dick with him throughout his adventures, and the story makes use of themes similar to Melville’s. Graphic novels and comics have grown to hold more literary merit after “major figures in the art world of comics, such as Will Eisner and Scott McCloud, began to encourage serious consideration of cognitive issues [in comics]” (Flood 587). Calvin and Hobbes, a newspaper comic strip used in this unit, offers philosophical observations on life—befitting the allusion to the great thinkers John Calvin and Thomas Hobbes in the strip’s title.

- **Bolstering Student Achievement**

Graphic novels affect students’ performance in school beyond their ability to interpret literature. Science fiction stories lead the medium in introducing hefty vocabulary words to students. “Not only do readers need to understand the words of the dialogues [in X-Men comic books], but many of these vocabulary items compare favorably with the most advanced vocabulary-building lists prepared for the Scholastic Assessment Tests” (Flood

588). Students pick up new vocabulary words with the most ease when those words are presented in a greater context, such as the storyline of a comic. In an early study that attempted to see how newspaper comics could be used to augment the regular school curriculum, most teachers found that comics were “helpful for motivation, increased individual participation,” and “helped-pupil-teacher relations” (Hutchinson 244). Students who are engaged in learning become more active, and the teacher can concentrate less on prodding them to talk than on guiding them to deeper levels of critical thinking. Criticism from the teachers in that same early study was “that current strips do not fit into the sequence of work going on in the classroom; and...they make learning too easy” (Hutchinson 244). This unit has been carefully constructed to incorporate various levels of learning that include visual literacy as well as traditional English subject matter, and was geared to make learning as easy as possible.

• **Implementing Effective Study Strategies**

Teachers have experimented with different uses for graphic novels and comics. One effective strategy is to have students read and answer study questions individually, then discuss as a class and consult supplemental sources (Hutchinson 238). This unit includes lessons that follow a similar structure of individual reading and reflection followed by group discussion. Graphic novels and comics have been used in reading-centered activities such as “reading for story and interpretation; identification of new words; finding meaning from context and dictionary; ...identifying allusions to literary characters; ...and finally the use of selected strips for diagnostic work in reading relating to comprehension, word identification, interpretation and phonics” (Hutchinson 239). This unit implements some of those strategies, asking students to examine and interpret visual text’s contribution to story, metaphor systems, and allusions. Graphic novels and comics have also been used to bolster students’ language skills in activities like “oral retelling of stories, rewrite of stories in prose form, rewrite of balloons to express different development of story, writing dialogue for pantomime strips, rewrite of balloons expressed in ungrammatical or provincial language, writing scenarios for favorite comics and dramatization of selected stories” (Hutchinson 240). This unit focuses heavily on these skills, asking students to draw, write, rewrite, reimagine, and even act out the texts they explore.

Assignment List

Week/Day Due	Assignment
1/1	Graphic novella outline (in class)
1/2	Research (in class)
1/3	Favorite graphic novel or short comic
1/4	Grammar hunt, story outline (in class)
1/5	Design concept and collage (in class)
2/1	Script, storyboard (in class)
2/2	Site map (in class)
2/3	Advertisement concept (in class)
2/4	Illustrations
2/5	Graphic novella, advertisements

Point Breakdown

Point Value	Assignment
10	Graphic novella concept (in class)
10	Research (in class)
5	Favorite graphic novel or short comic
15	Grammar hunt
10	Story outline (in class)
10	Design concept and collage (in class)
15	Script
10	Storyboard (in class)
10	Site map (in class)
10	Advertisement concept (in class)
15	Illustrations
5	Song lyrics exercise
20	Graphic novella
<u>15</u>	Advertisements
140	

Week 1

Monday

Objectives: (The student will be able to...)

1. Analyze the way graphics and written text interact.
2. Work civilly and efficiently with fellow students.
3. Understand the unit's major assignments and schedule.

Due: --

In class:

1. Graphic novel fill-in
 - a. Half of the class will fill in the dialogue for a page from the Bone graphic novel in the "Moby Dick" handout; the other half will fill in the pictures. They will switch with a neighbor and compare their work.
 - b. The teacher will lead a full-class discussion. How did the students decide what to write/draw?
 - c. The teacher will show the actual page on overhead. What details did the students miss or catch that clarified the text?
2. Unit introduction
 - a. The teacher will pass out the unit calendar, graphic novella rubric, and graphic novella direction sheet. Consult the handouts section of this unit for examples.
 - b. The teacher will explain the culminating activity and unit structure.
 - c. The teacher will announce previously-assigned "production groups" consisting of four or five students each. The teacher will conduct a quick review of narrative elements, asking the class for definitions they remember for genre, setting (time and place), conflict, and theme. The teacher will write the correct answers on the board, so that groups can return to the information during their next activity.
 - d. The groups will meet for the rest of the hour to determine and record a description of their graphic novella. Outlines will include the genre, setting (time and place), main conflict, and major themes of their story. The groups will also appoint team experts on script, illustration, publishing, and advertisements. The team experts will be responsible for their section of the finished graphic novella. (Other group members will contribute their ideas, but the expert will make the concrete work.)
Outline DUE at the end of class to be checked by the teacher.

Homework: --

Tuesday

Objectives: (The student will be able to...)

1. Express his or her thoughts in a written form.
2. Work civilly and efficiently with fellow students.
3. Find resources that are both informative and credible.

Due: --

In class: Lab Day

1. The class will journal for five minutes on the prompt "breaking conventions." The teacher will ask for two or three volunteers to share their writing.
2. Research workshop

- a. The teacher will divide the board into four sections, each with a question. (What makes a source credible? How do you thin the herd to include only useful resources? What organization techniques are helpful? Where can you find sources with pictures?) Each student will write his or her answer to one of those questions on the board.
- b. The teacher will lead a class discussion of the answers on the board. Is there anything the students should throw out? Anything the students have missed? The teacher will check to make sure the information is full and correct.
- c. The class will divide into production groups, each one developing a checklist or worksheet to help them find the information they need. The groups will then find credible websites or books to help them develop their graphic novellas. Researched sources DUE at the end of class to be checked by the teacher.

Homework: The teacher will ask the class to bring their favorite graphic novels or short comics to class tomorrow. The texts must be school-appropriate.

Wednesday

Objectives: (The student will be able to...)

1. The student will be able to discuss and apply use of bold and italic print through collaborative learning and finding examples in texts.

Due: Favorite school-appropriate graphic novel or short comic

In class:

1. Book groups
 - a. The teacher will ask students to individually examine a different graphic novel or set of comics, studying how the images help to tell a story.
 - b. The teacher will ask for volunteers to share their findings with the class.
2. Grammar Day
 - a. The teacher will lead a class discussion on bold and italic print. (What is it? Where can you find it?/What kind of writing uses it?) The class will collaborate to make a list of what rules they already know. The teacher will write the list on the board and make sure it is full and accurate. The teacher will lead a class discussion on how these rules affect the meaning of a text.
 - b. The teacher will then ask students to individually engage in a grammar hunt, looking for examples of the rules in the graphic novels and short comics they brought into class. The students will write down six good examples from these comics and include write-ups of each that explain what rules they follow and how those rules contribute to the meaning of the text.

Homework: Finish grammar hunt

Thursday

Objectives: (The student will be able to...)

1. Express his or her thoughts in a written form.
2. Utilize the grammatical and stylistic from of a script in his or her writing.
3. Work civilly and efficiently with fellow students.
4. Name and explain the basic elements of a narrative.

5. Use the basic elements of a narrative to write a story arc.

Due: Grammar hunt

In class:

1. The class will journal for five minutes on the prompt “grammar.” The teacher will ask for two or three volunteers to share their writing.
2. Scriptwriting and narrative elements workshop
 - a. The teacher will ask the class to review the basic narrative elements of a story (plot, setting, conflict, character, tone, theme). The teacher will write the list on the board and make sure it is full and correct.
 - b. The teacher will distribute the Casablanca script handout, asking students to silently read and take notes on its written style. Consult the handouts section of this unit for a selection from the script.
 - c. The teacher will divide the board into “Novel” and “Script” sections, asking the class to compare the two forms of writing. (How do descriptions differ? What are the grammatical and stylistic patterns in each?) The teacher will record the class’ observations on the board.
 - d. The teacher will then ask the class to divide into production groups and create a one- or two-page outline of their graphic novella in script form. The outline should track both plot and theme development. Script outline DUE at the end of class to be checked by the teacher.

Homework: Script expert—script

Friday

Objectives: (The student will be able to...)

1. Name & explain the basic elements of design.
2. Use the basic elements of design to compose a cohesive collage.

Due: --

In class:

1. Design elements workshop
 - a. The teacher will review the basic elements of design (dot, line, hue, shading, shape, texture, direction) in a short interactive lecture, explaining how each element can contribute to the meaning of a text.
 - b. The teacher divide the class into production groups, which will make several small sketches or find a series of magazine pictures that each emphasize one element of design.
 - c. The teacher will then ask the groups to engineer design concepts for their novellas. Groups will make a collage of photographs or sketches that reflect the types of design elements they want to use for their illustrations (ex. Bright or pastel hues, light or heavy shading, solid or sketchy lines). Collage DUE at the end of class to be checked by the teacher.

Homework: --

Week 2

Monday

Objectives: (The student will be able to...)

1. Use pictures to develop a story arc.
2. Integrate written and visual texts.

Due: Script expert—two copies of the script (one for the teacher and one for the group to use in class)

In class:

1. Storyboard workshop
 - a. The teacher will introduce and show video from “Story is King” in the special features in Monsters, Inc., explaining how the professionals use storyboards to develop a story arc. The teacher will also ask the class to take notes on the video, as they will be making their own storyboards later on.
 - b. The teacher will lead a short class discussion, asking students to draw from their notes. The teacher will ask the class to describe how Pixar uses storyboards. The teacher will also make sure the class understands that storyboards are only rough sketches of each frame and are designed to serve as a method to brainstorm and think through stories, not serve as a final draft.
 - c. The teacher will divide the class into production groups and ask them to use their scripts and design concepts to make storyboards of their graphic novellas. 2-3 page storyboard DUE at the end of class to be checked by the teacher.

Homework: Illustration expert—illustrations

Tuesday

Objectives: (The student will be able to...)

1. Express his or her thoughts in written form.
2. Create and publish a webpage.

Due: --

In class: Lab Day

1. The class will journal for five minutes on the prompt “twitterpating spring.” The teacher will ask for two or three volunteers to share their writing.
2. Publishing workshop
 - a. On the overhead, the teacher will show students how add text, tables, links, and images to a webpage using Netscape’s composer software. (If Netscape is unavailable, any simple web design program will suffice.)
 - b. The teacher will give the class ten to fifteen minutes to visit suggested sites on the internet for design ideas and to see how websites divide and convey information. Consult the handouts section of this unit to find an example overhead list of sites.
 - c. The teacher will divide the class into production groups, asking them to discuss how they would like their graphic novella’s website to look. The group must create a site map, showing what information they want

on their website and where they want it to go. Site map DUE at the end of class to be checked by the teacher.

- d. The publishing expert should take time at home to make the website, just as the other group members worked on their parts of the graphic novella at home. Students who cannot work at home may forgo the song lyrics exercise on Thursday to work on their websites.

3. Progress assessment

- a. The teacher will meet with each group during their work period to assess how their graphic novella is taking shape. The teacher will offer advice and consider if the students need additional information or time to complete the graphic novella in a way that meets the unit's standards.
 - b. The teacher will use the last fifteen minutes of the period to ask for a volunteer from each group to share their graphic novella's progress with the class. (What aspect of the graphic novel is your group most proud of? What has been the hardest part of this assignment and how is your group dealing with it?) The groups can also ask their peers a question about what strategies to use.
4. The teacher will ask for three volunteers to each bring in one song with strong lyrics for Thursday. They must bring the lyrics Wednesday in order for the teacher to make copies and make sure the material is school-appropriate.

Homework: Publishing expert—website; volunteers—songs and lyrics

Wednesday

Objectives: (The student will be able to...)

1. Analyze & discuss the visual messages being sent to him or her.
2. Work civilly and efficiently with fellow students.
3. Analyze and discuss what makes an advertisement persuasive.
4. Create the concept for a persuasive advertisement.

Due: Volunteers—lyrics

In class:

1. Advertisements workshop

- a. The teacher will hand out magazines to the class, asking them to pick out the most striking advertisements (good or bad) in them.
- b. The teacher will ask the class to individually write down quick observations about the advertisements they picked. (How does this ad use the elements of design? What does this ad tell you about the product? What do you think the ad is really trying to sell—sex, financial success, etc?)
- c. The teacher will divide the class into production groups, asking them to compare notes and pick the most effective and least effective advertisements.
- d. The teacher will ask for a volunteer from each group to show which advertisements they picked as most and least effective, as well as explain why they picked them.
- e. The teacher will then ask the students to use the class discussion and their own notes to create an advertisement campaign for their graphic novella.

The groups must decide the key selling points of their graphic novella, as well as the size and basic layout of its advertisement. Layout DUE at the end of class to be checked by the teacher.

2. The teacher will collect the song lyrics from the three volunteers.

Homework: Advertisement expert—two advertisements

Thursday

Objectives: (The student will be able to...)

1. Express his or her thoughts in written form.
2. Analyze and discuss the stylistics of a poetic work.
3. Incorporate another writer's style into his or her own work.

Due: Illustration expert—illustrations, three songs

In class: (Possible Lab Day)

*As stated above, publishing experts who need class time to work on their websites may forgo the song lyrics exercise. In such a case, the class will meet in the lab and the song lyrics exercise's written work will not count for a grade.

1. The class will journal for five minutes on the prompt "electric slide." The teacher will ask for two or three volunteers to share their writing.
2. Song lyrics exercise
 - a. The teacher will pass out the lyrics to the three volunteers' songs. The teacher will then play the songs, asking the class to listen carefully to the lyrics follow along with the sheets in front of them. The class should jot down their reactions and observations to each song as it is played.
 - b. The teacher will lead short class discussions after each song, asking the class to draw on their notes for inspiration.
 - c. After the songs have been played and discussed, the teacher will ask each student to write a short piece of prose or poetry in the style of one of the three songs' authors. Writing DUE at the end of class to be collected by the teacher.

3. Homework: --

Friday

Objectives: (The student will be able to...)

1. Evaluate what is or is not helpful in his or her learning process.

Due: Publishing expert—graphic novella published copy; advertisement expert—two advertisements

In class: Lab Day

1. Evaluations
 - a. The teacher will pass out the group evaluation and unit evaluation forms. Students will have roughly ten minutes to fill out and turn in the evaluations. Consult the handouts section of this unit for evaluation examples.
 - b. Groups that need extra time to scan images or publish their websites may take time at the end of this class period to do so.
2. The teacher will collect the advertisements and the website addresses for the graphic novellas.
3. Sharing graphic novellas

- a. The teacher will ask each production group to show the class their website on the overhead.
- b. Each group will spend roughly three minutes explaining what creative choices they were faced with and how they made those decisions. The teacher will not grade the presentations, which should be informal.

Homework: --

Text Rationales

Here Is Greenwood is a Japanese *manga* (graphic novel) series by Yukie Nasu. It provides an example for students to refer to in their journey to create a graphic novella by combining written and visual texts. The longer narrative is told in a series of short stories, which are similar to the length of story that the students will be creating. The *manga* is also something high schoolers can relate to, involving young protagonists and their dealings at school.

Jeff Smith's Bone provides similar scaffolding as Here Is Greenwood. Students can look to its treatment of visual and written text in collaborating on their own graphic novella. Bone employs a unique artistic style and a blend of whimsical fable and serious plot that Greenwood does not provide, however.

Calvin & Hobbes is the unforgettable series of funny pages comics by Bill Waterson. It combines philosophy with humor, commenting on deeply human issues without ever sounding preachy. Students will likely favor making their graphic novella a comedy, but studying Waterson's work will help them to incorporate thoughtfulness as well as humor. The comic strip's brevity will also help students discover how to tell a full story in only a few frames.

Magazines such as National Geographic and Smithsonian use images to compliment their articles. The images are chosen not only for their ability to illustrate the written text, but also because of their ability to stand alone and grab the eye of the reader. Students will use magazines to determine what makes an image interesting—especially the advertisements.

Picture books offer yet another strategy for combining words and images. Some books, like King Bidgood's in the Bathtub, emphasize pictures far above words, letting the visuals tell the story and interest the reader. Other books, such as The Giving Tree, rely on words rather than black and white sketches to tell the story. From these books, students will glean a variety of artistic styles and decide which they would best like to emphasize in their own work.

Handout List

Handouts	Overheads
1/1—"Moby Dick" picture fill-in, "Moby Dick" word fill-in, calendar, graphic novella rubric, graphic novella directions 1/4— <u>Casablanca</u> Script 2/4—Song lyrics sheets 2/5—Unit evaluation, Group evaluation	1/1—"Moby Dick" complete 2/2—Website construction (interactive), suggested websites

"Moby Dick" Picture Fill-In

COMRADE! LOOK!
ALL IS NOT LOST! IT IS
HIM! THE SUCCULENT
LITTLE BONE
MAMMAL!

AND HIS COUSIN!
AT LAST WE
WILL HAVE
ENOUGH
FOOD TO
GORGE
OURSELVES!

LET'S SNEAK
AROUND
BEHIND
THEM . . .

?

HISS!

WHAT?

WOW!
RAT
CREATURES!

SSS!
SURRENDER,
SMALL MAMMALS!!

QUICK! READ 'EM
SOME OF THIS!!

WHAT?

SS!

"Moby Dick" Picture Fill-In

WHAT
ARE YOU
DOING?!

CALL ME ISHMAEL!

IT'S NOT
WORKING!
HERE!
YOU
TRY!

GO ON!
READ IT!

UM.

"CALL ME ISHMAEL. SOME
YEARS AGO -- NEVER MIND HOW LONG
PRECISELY -- HAVING LITTLE OR NO
MONEY IN MY PURSE, AND NOTHING
PARTICULAR TO INTEREST ME
ON SHORE ..."

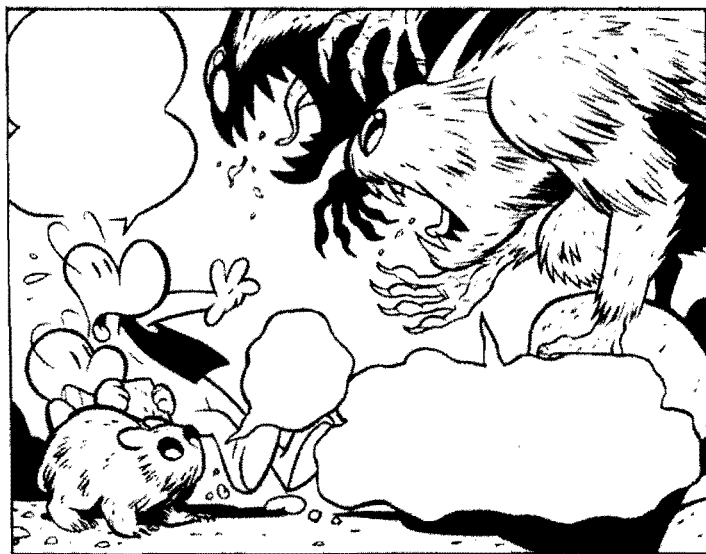
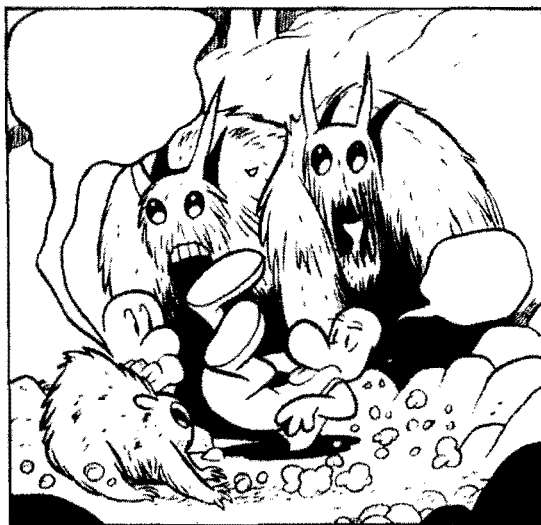
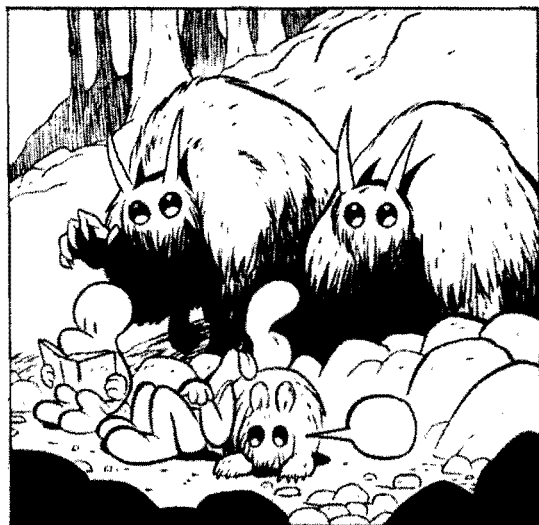
"... I THOUGHT I
WOULD SAIL ABOUT A LITTLE
AND SEE THE WATERY PARTS
OF THE WORLD --"

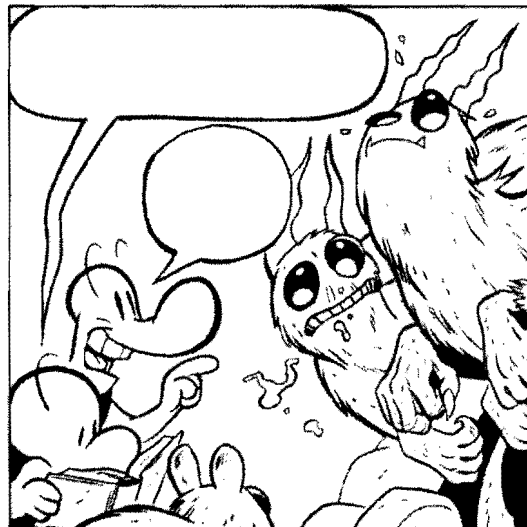
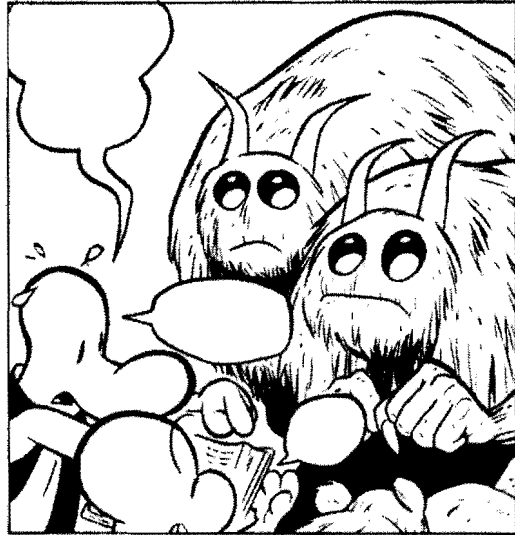
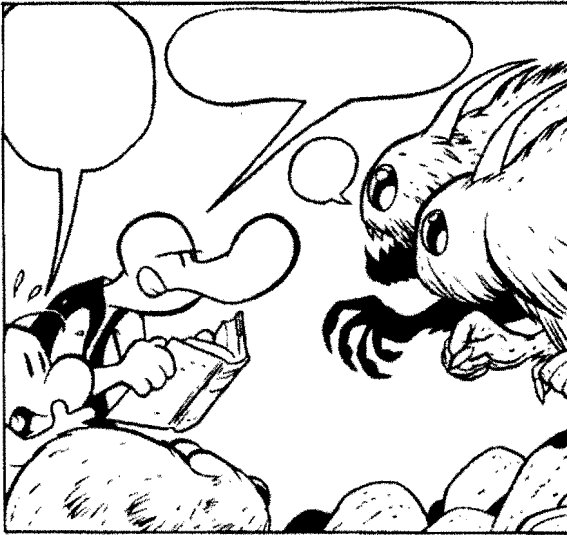
THERE! I
THINK
THAT DID
IT!

KALUNK
BONK

OH, FER
CRYIN'
OUT
LOUD!

C'MON!
LET'S GET
OUTTA
HERE!





Calendar

Mon	Tues	Wed	Thurs	Fri
Graphic Novel Fill-In Pick Novella Topics (DUE in class)	Journal Research Workshop Research DUE (in class)	Graphic Novel Analysis Grammar Day (Finish for HW)	Journal Narrative Elements/Scriptwriting Workshop Outline DUE (in class)	Design Elements Workshop Design DUE (in class)
Script DUE Storyboard Workshop Storyboard DUE (in class)	Journal Recap: Share Ideas w/ Class Lab Day: Publishing Workshop	Advertising Workshop	Illustrations DUE Journal "Song Lyrics"	Final Copy DUE Ads DUE Evaluations Share novellas

Graphic Novella Directions

Your production group will spend the next two weeks making a 2-3 page “graphic novella” (short comic). You will need to decide on a school-appropriate concept and assign “team experts” to supervise the progress of each aspect of the graphic novella. We will learn about each aspect during workshops in class, which will help you know how to execute each stage of making the graphic novella.

Team Experts

- Script—Builds from the group’s outline to write a short script.
- Illustration—Builds from the group’s design concept and storyboard to illustrate the graphic novella.
- Publishing—Builds from the group’s site map to publish the graphic novella on a website. *Access to the internet and/or Netscape software outside of school will help this expert, though they are not essential.
- Advertisements—Builds from the group’s advertisement concept to create two ads.

In-Class Assignments

- Each group member will contribute to assignments that serve as concept drafts for each team expert’s written assignment.

Assignment Requirements (Rubric)

Script (15)

- Use the script grammar and stylistics format we learn about in class.
- Use the narrative elements learned in class to develop a theme.
- Write a clear story.

Illustrations (15)

- Follow the storyboard developed by the group in class.
- Use the design elements learned in class to add meaning to the text.
- Use pictures that are easy to understand.

Advertisements (15)

- Follow the advertisement concept developed by the group in class.
- Create neat, attractive advertisements that showcase your graphic novella’s selling points.

Website/Graphic Novella (25 combined)

- Create a website that is easy to navigate and has no technical glitches.
- Follow the site map developed by the group in class.
- Create a final draft that blends written and visual text together in a cohesive manner.

FADE IN:

INSERT - A revolving globe. When it stops revolving it turns briefly into a contour map of Europe, then into a flat map.

Superimposed over this map are scenes of refugees fleeing from all sections of Europe by foot, wagon, auto, and boat, and all converging upon one point on the tip of Africa -- Casablanca.

Arrows on the map illustrate the routes taken as the voice of a NARRATOR describes the migration.

NARRATOR (V.O.)

With the coming of the Second World War, many eyes in imprisoned Europe turned hopefully, or desperately, toward the freedom of the Americas. Lisbon became the great embarkation point. But not everybody could get to Lisbon directly, and so, a tortuous, roundabout refugee trail sprang up. Paris to Marseilles, across the Mediterranean to Oran, then by train, or auto, or foot, across the rim of Africa to Casablanca in French Morocco. Here, the fortunate ones, through money, or influence, or luck, might obtain exit visas and scurry to Lisbon, and from Lisbon to the New World. But the others wait in Casablanca -- and wait -- and wait -- and wait.

The narrator's voice fade away...

CUT TO:

EXT. OLD MOORISH SECTION OF THE CITY - DAY

At first only the turrets and rooftops are visible against a torrid sky.

The facades of the Moorish buildings give way to a narrow, twisting street crowded with the polyglot life of a native quarter. The intense desert sun holds the scene in a torpid tranquility. Activity is unhurried and sounds are muted.

CUT TO:

INT. POLICE STATION - DAY

A POLICE OFFICER takes a piece of paper from the typewriter, turns to a microphone, and reads.

POLICE OFFICER
To all officers! Two German
couriers carrying important official
documents murdered on train from
Oran. Murderer and possible
accomplices headed for Casablanca.
Round up all suspicious characters
and search them for stolen
documents. Important!

CUT TO:

EXT. A STREET IN THE OLD MOORISH SECTION - DAY

An officer BLOWS his whistle several times.

There is pandemonium as native guards begin to round up
people.

A police car, full of officers, with SIREN BLARING, screams
through the street and stops in the market.

Some try to escape but are caught by the police and loaded
into a police wagon.

At a street corner TWO POLICEMEN stop a white CIVILIAN and
question him.

FIRST POLICEMAN
May we see your papers?

CIVILIAN
(nervously)
I don't think I have them on me.

FIRST POLICEMAN
In that case, we'll have to ask you
to come along.

The civilian pats his pockets.

CIVILIAN
Wait. It's just possible that I...
Yes, here they are.

He brings out his papers. The second policeman examines
them.

SECOND POLICEMAN
These papers expired three weeks ago.
You'll have to come along.

Suddenly the civilian breaks away and starts to run wildly

down the street.

The policeman SHOUTS "Halt", but the civilian keeps going.

JAN and ANNINA BRANDEL, a very young and attractive refugee couple from Bulgaria, watch as the civilian passes. They've been thrust by circumstances from a simple country life into an unfamiliar and hectic world.

A shot RINGS out, and the man falls to the ground. Above him, painted on the wall, is a large poster of Marshal Petain, which reads: "Je tiens mes promesses, meme celles des autres."

The policeman frantically searches the body, but only finds Free French literature.

CUT TO:

EXT. PALAIS DE JUSTICE - DAY

We see an inscription carved in a marble block along the roofline of the building: "Liberte, Egalite, Fraternite"

We see the the facade, French in architecture, then the high-vaulted entrance which is inscribed "Palais de Justice".

At the entrance the arrested suspects are led in by the police.

CUT TO:

EXT. SIDEWALK CAFE - DAY

A middle-aged ENGLISH COUPLE sit at a table just off the square, and observe the commotion across the way in front of the Palais de Justice.

The police van pulls up. The rear doors are opened and people stream out.

A EUROPEAN man, sitting at a table nearby, watches the English couple more closely than the scene on the street.

ENGLISHWOMAN

What on earth's going on there?

ENGLISHMAN

I don't know, my dear.

The European walks over to the couple.

EUROPEAN

Pardon, pardon, Monsieur, pardon

Madame, have you not heard?

ENGLISHMAN

We hear very little, and we understand even less.

EUROPEAN

Two German couriers were found murdered in the desert... the unoccupied desert. This is the customary roundup of refugees, liberals, and uh, of course, a beautiful young girl for Monsieur Renault, the Prefect of Police.

CUT TO:

EXT. PALAIS DE JUSTICE - DAY

Suspects are herded out of the van, and into the Palais de Justice.

CUT TO:

EXT. SIDEWALK CAFE - DAY

EUROPEAN

Unfortunately, along with these unhappy refugees the scum of Europe has gravitated to Casablanca. Some of them have been waiting years for a visa.

He puts his left arm compassionately around the Englishman, and reaches behind the man with his right hand.

EUROPEAN

I beg of you, Monsieur, watch yourself. Be on guard. This place is full of vultures, vultures everywhere, everywhere.

The Englishman seems to be taken aback by this sudden display of concern.

ENGLISHMAN

Ha, ha, thank you, thank you very much.

EUROPEAN

Not at all. Au revoir, Monsieur. Au revoir, Madame.

He leaves. The Englishman, still a trifle disconcerted by

Group Evaluation

Group:

Name:

1. List your group members (including yourself) & rank their contribution from 1-10, 1 being the worst & ten being the best.

2. List your group members (including yourself) & briefly describe their jobs within the group.

3. How did your group make sure everyone did an equal amount of the work? Did this strategy work well?

Additional Comments:

Unit Evaluation

1. The thing I found most helpful about this unit was ...
2. The thing I found least helpful was...
3. I found this unit applicable to my life. (Y/N) The reason is...
4. I understood what was required of me *by my teacher*. (Y/N) The reason is...
5. I understood what was required of me *by my group*. (Y/N) The reason is...
6. I understood how each individual lesson fit into the overall unit. (Y/N) Here are some examples...

Additional Comments:

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